

order, and the Corinthian or Acanthus order—all three Greek by origin; but the Acanthus order was very little used by the Greeks, while with the Romans it was the favourite.

We come now to the third and last ancient style—the Roman; but we need not dwell upon this, because it did not add a single element to the Greek, although it elaborated these elements with every possible variety of effect, and with all the exuberance and richness of which they are capable. Its chief characteristic is its uniform magnificence. Even the architectural orders have not escaped this enrichment. The free introduction of monsters and animals is another characteristic of Roman as well as of Greek ornament, as the sphinx, the triton, the griffin, and others: they occur, however, most abundantly in the Roman.

The Middle-Age styles we may term the Christian, in contradistinction to the ancient as the Heathen. During the first and second centuries, Christian works of art were limited to symbols, and were then never applied to decorations, but as exhortations to faith and piety, and all Christian decoration rests on this foundation, till the return to the Heathen principle of beauty in the period of the Renaissance. The only symbols were the monogram of Christ, the lily, the cross, the serpent, the aureole, or vesica piscis, and the circle or nimbus, the glory of the head, as the vesica is of the entire body. These are very important elements in Christian decoration, especially the nimbus, which is the element of the trefoil and quatrefoil, so common in Byzantine and Gothic art. These matters, continued the lecturer, I explained in detail in my lecture on this subject, and can now little more than refer to them. After a systematic exclusion of the symbolic modifications of ancient Paganism for about 400 or 500 years, they were gradually adopted, and became eventually a very prominent feature in Byzantine decoration, and a most comprehensive style of decoration was rapidly developed, although they never attained that purity of detail which characterises the works of the Greeks.

The Byzantine, the Lombard, and the Norman, are the chief varieties of the Romanesque, but the two latter may technically be considered as mere modifications or varieties of the former.

The principles of the Saracenic style are soon stated. The Byzantine artists were pressed into the service of the Arabian caliphs and generals, and ordered to raise rich mosques and palaces; and Damascus, Cairo, and Cordova show the admirable ingenuity with which they accommodated themselves to their new circumstances. Vegetable forms were now excluded, as there was to be no image of a living thing; but the Byzantine Greeks were sufficiently skilful to make light of such exclusions. Mere curves and angles, or interlacings, were now to bear the chief burden of a design, but distinguished by variety of colour. The curves, however, very naturally fell into the standard forms and floral shapes, and the lines and angles were soon developed into a very characteristic species of tracery or interlaced strap-work, very agreeably diversified by the ornamental introduction of inscriptions. This style, as applied to textile fabrics, such as damask, has lately reached our railway carriages. You may see now worsted borders, in which the initials of the company are worked as an ornamental pattern right and left and upside down, as in an Eastern example pointed out. The Siculo Norman, from which our Norman is derived, is as much a variety of the Saracenic as of the Byzantine. It is displayed in great magnificence in the Cathedral of Messina.

The lecturer then proceeded to the last great middle-age style, the Gothic; but of this we have little space remaining to enlarge on. The most striking feature of all Gothic work, he remarked, is the wonderful elaboration of its geometric tracery,—vesicae, trefoils, quatrefoils, cinquefoils, and an infinity of geometric varieties besides. The tracery is so paramount a characteristic that the three English varieties, the Early English (?), the Decorated, and the Perpendicular, are distinguished almost exclusively by this feature: it is the same with the French Flamboyant,—the flame style, from the waving lines of its tracery. The Decorated, though

chiefly characterised by a more magnificent development of the leading elements of the Early English, more especially the tracery, has its own features,—the ogee work, and the pinnacled canopied recesses producing a prominence of diagonal lines. The Perpendicular has the horizontal line, the panellings, and the substitution of perpendicular for flowing tracery as its more characteristic features. The Tudor is scarcely Gothic, as the art in it returns to what it was in the Romanesque, and again becomes horizontal.

It thus appears, said the lecturer in his concluding remarks, that all styles, however individual in character, are intimately connected with those which preceded them, and that an advantage once gained was not allowed to be lost.

ASSESSMENT OF BIRMINGHAM.

WHEN we last reported the progress of the Birmingham guardians in their pursuit of a surveyor to assess that important parish (p. 466, ante), the question laid between Messrs. Leveridge and Corfield, Mr. Newey, at 1,445*l.*, and Mr. J. D. Paine at 945*l.*, and we mentioned that the committee came to the determination of recommending the last for election. A meeting of the board of guardians was held last week to confirm that decision, or take such other proceeding upon it as might be determined on. Mr. Newey, it seems, is the parish surveyor, and the business was initiated on this occasion by reading a letter from him, containing the somewhat mystical announcement, that—"it had been voted in the public papers that his tender was 500*l.* above Mr. J. D. Paine's, and true it was so; but in the event of his obtaining the appointment, of course, his tender would be reduced to 1,290*l.*, as he would receive by way of salary 225*l.* during the period he had offered to complete the work in; which together make up the gross amount of his estimate 1,445*l.*" After a long discussion it was resolved, by 32 to 3, that a ballot be taken on the three candidates, which being done, the votes were; for Mr. Newey, 29, and for Mr. J. D. Paine, 15. No votes were given for Messrs. Leveridge and Corfield. Mr. Newey was then formally declared elected, with the stipulation that during the performance of his contract (eighteen months), his salary as assistant over and above surveys should be discontinued. The amount of security required was fixed at 700*l.*

One of the guardians said, that from a calculation he had made, he found that Mr. Paine would require in order to get done in the time he named, to measure, survey, and value 197 assessments every day, not allowing for weather, casualties, or health. He maintained that no man could do the work personally or satisfactorily in that time.

PROPOSED WINTER EXHIBITION OF ART.

SEVERAL friends of art and artists, without any personal motive so far as we can learn, have organised a winter exhibition of drawings and oil sketches by our best artists, under novel arrangements. All the drawings (about 300 in number) are to be of one of two fixed sizes, and will be mounted and framed, all alike, by the projectors. Means of effecting sales of works *bona fide* the property of the artist will be provided without charge. The gallery of the old Water Colour Society, Pall-mall East, has been fitted up for the purpose, and will be opened in a few days. The result promises to be as interesting as the motive is praiseworthy.

DECORATORS AND DESIGNERS IN THE '51 EXHIBITION.—100 spaces for ceilings, 24 feet square, will occur in the new building, and will be put at the service; on application, of workers in plaster, wood, paper, and colour for decoration. It may not be generally known that there are already applications for more space than the building will afford: those, therefore, who really desire to exhibit should at once send in notice to the commissioners of their district. Architects should exhibit models of their works. Designs for new modes of construction, ornamental iron-work, &c. are admissible.

THIRKLEBY CHURCH, YORKSHIRE.

THE church of All Saints, Thirkleby, was first erected about the twelfth century, if we may form any opinion from the few fragments of that date discovered whilst pulling down the recent building and excavating for the foundations of the new church. Other fragments of the various successive styles of architecture, also discovered at that time, show that this building underwent the usual changes incident to the fuller development of the mediæval art, until, we may presume, the fabric was so shattered by the caprices of the various renovators, that it was again deemed necessary to entirely rebuild it: this was done about the year 1722 by Sir Thomas Frankland, Bart. At this change every vestige of the former building appears to have vanished, and, except the fragments before alluded to, nothing remained to show what it was, or what extent of ground it occupied. In taking down the roof and ceiling of Sir Thomas's church many of the main beams appeared to have originally belonged to a building of the time of Henry VIII., probably one of the numerous alterations of the original building, and were used in the more recent work: these beams were moulded and evidently formed parts of a flat paneled ceiling.

The church erected by Sir Thomas Frankland was in the Italian style of that period; a large oblong room lighted at the east end by a Venetian window, the centre part of which was circular-headed, and on each side by two square-headed windows; the ceiling was plastered, and the beams and purlins formed large clumsy panels; the walls and ceiling were whitewashed; the best parts of the work were the oak paneled open seats.

Externally the quoins were rusticated: there was a projecting porch, upon the cornice of which stood two chubby children with inverted torches, and two urns with festoons of flowers. The roof was terminated at each end by a pediment,—over the west was a wooden turret inclosing a small cracked bell.

At the east-end of this building was the family vault, and that of the incumbent was on the south side: these were the only vaults in the church, and the greatest care has been taken that they should not in any way be disturbed by any portions of the new building.

Although the re-erection of this church had been long contemplated, it remained for the present proprietor of Thirkleby-park to carry out the plan. The sudden bereavement which this lady sustained induced the re-erection of the parish church, as an appropriate and noble tribute to the memory of the late Sir Robert Frankland Russell. In fulfilling this object many considerations were necessary; the family vaults should not be disturbed; the accommodation for the parishioners should be ample, but not crowded; and all the accessories should be such as would be consistent with the object required; at the same time the character and expression should depend more upon a suitable and harmonious application of form, than on elaborate display of ornamental detail.

During the erection of the church, convenient accommodation was obtained for carrying on the service, in the riding-house attached to the mansion; all the internal fittings were removed from the church to this place, and the archbishop's license obtained to perform the service there until the new building is completed.

The church erected in 1722 was a parallelogram about 50 feet long and 26 feet wide, but being without a chancel, it was necessary to extend the new building 24 feet westward, and otherwise to enlarge the area by the addition of the north aisle and tower. The new chancel, nave, and south aisles were erected on the old foundation walls so far as these walls extended, from the level of the ground: these were found to be very sound and thick, and only required additional widths for the buttresses, and new foundations for the nave piers. The whole of the new foundations were carried down to the bottom of the old foundations, and very carefully bonded to the old work.

The new church consists of a nave 43 feet 6 inches long, 17 feet 6 inches wide; north aisle, 42 feet long, 7 feet 6 inches wide; south aisle, 48 feet 6 inches long, and 7 feet 8 inches wide; chancel, 25 feet long, 13 feet wide;